

F.C.

F.M. PRESCOTT

Exhibit No. 3

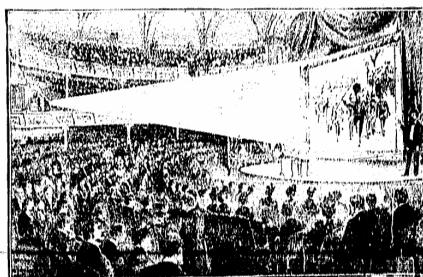
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Master

CATALOGUE

OF

NEW FILMS



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AND PERFORATION

F. M. PRESCOTT

EDISON OFFICE AND STUDIO

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DUDE AND MARKET WOMAN *Galliano*.

This is a street scene. A bowing dude meets a lady acquaintance on the street and stops to talk with her. An old woman with two market baskets comes along and the dude in bowing to his lady friend collides with the old lady, throwing the baskets in the air and landing the old woman on the pavement. A funny scene.

GIRLS ROLLING DOWN A HILL. *Gallanosa*.

A number of boys and girls are seen in the Park rolling down a steep hill. Exciting and amusing.

YOUNG GIRLS RUNNING AND JUMPING HURDLES. *Gallanosa*.

This is spicy. A number of females are seen running and jumping hurdles and wind up by falling over one who missed her footing. A good one.

LEAP FROG. *Gallanosa*.

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on and they have their own trouble trying to leap over the backs of some of their comrades.

YOUNG GIRLS STEALING CORN. *Gallanatis*.

The girls are seen to go into the cornfield and steal several corn stalks. The haystack working nearby observes them and chases them, followed by his dog. This is a real country scene full of fun.

BOY UP A TREE, OR MAKING LOVE IN THE PARK. *Gallan-*
athor.

A boy is up in a tree in the Park where a number of persons are passing by, when a young lady seats herself directly beneath the tree. Young man happens along and flirts with the girl. He finally seats himself by her side, and they become very communative. The lad in the tree is anxious "to learn how it is done," and goes further out on the limb. By this time the lovers are embracing, and the boy, not wishing to lose any of it, climbs out too far and the limb breaks, throwing him to the ground, frightens the man and his lady friend, who both fall over backwards, and a great scramble take place before they can get up again. The photography is excellent.

MAKING LOVE IN A SWING. *Gallanory*.

This is a semi-private party in the country. The couple is swinging another, when the young man appears who wants to do the swing act. Finally he hangs the girl too high, and the whole structure much break down, and they all fall in a heap. To see the one *to see the one* is most delightful.

OPINING GATES A WALK. *Gallanatis*.

Very nice. One man who is going to be dead carried in and laid in the coffin. He goes to the piano, play a little, and then goes up to the door and says "I am dead, now die." Finally the man goes out, and they all fall on the floor. Theirs is a good one.

COUPLE IN A LANDSCAPE. *Gallanory*.

This is a picture of a couple in a landscape. The man is a very tall, thin, and slender man, and the woman is a very tall, thin, and slender woman. They are both in a landscape, and the man is leaning against a tree, and the woman is leaning against the man. They are both very tall, thin, and slender.

QUAKER DANCE—*Gallanis*.

A Quaker and his dame are seen dancing in their own peculiar style. They are dressed in the usual Quaker garb. Broadbrim and wife appear to enjoy themselves. This is a subject you don't see every day.

WASHERWOMAN'S MISTAKE—*Gallulorum*.

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel where his "old woman" can't see him, and continues to annoy her. She becomes excited, and reaching down seizes a bucket of water to throw at him, when the priest suddenly enters, and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together while the old lady is almost scared out of her wits. Very funny and exciting.

HOW MURPHY PAID HIS RENT—*Ganapres*.

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair, and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets kicked and Murphy and his wife kick him out. The same old story, the Dutch and Irish won't mix.

CHRISTENING MURPHY'S BABY. *Ganar*.

A real Irish christening. Plenty of fun, dancing, singing and drinking. They finally imbibe too much of the flowing bowl, and there is a genuine auction. Murphy and his wife clean the house out. This is a voter.

MURPHY'S SURPRISE! *Ganheade*.

Dennis Murphy, on coming home, is informed by a young woman that his wife has a surprise in store for him. He inquires if it is a boy or a girl, and in answer is presented with two babies, which causes him to drop dead on the floor. Hard on Murphy, but very funny for your audience.

WAITRESS AND COACHMAN. *Ganacher*.

A waitress and a coachman employed in the same house are in love. Coachman tries to win her, when she is about to enter the room with a number of dishes on a tray, and in trying to avoid him she drops the tray and breaks everything. Come on, blame the coachman. The waitress is very sly and may appeal to any husband or wife in the audience.

EIGHTH AND AVENUE STREETS, PHILADELPHIA. *Ganach*.

The location is Philadelphia. In the middle of the city, between the well known 8th and 9th Streets, is a district called "the Eighth and Avenue Streets." It is a very poor district, and contains many saloons, gambling houses, and other places of vice. The police are on the watch for the police, and the police are on the watch for the police.

MATING COUPLE IN A H. M. O. G. C. *Ganach*.

This is a picture of a couple in a H. M. O. G. C. The man is a very tall, thin, and slender man, and the woman is a very tall, thin, and slender woman. They are both in a landscape, and the man is leaning against a tree, and the woman is leaning against the man. They are both very tall, thin, and slender.

*UNINVITED GUEST—*Parabola*.

A typical bar-room scene, wherein you see a very lively pig by a boy who apparently wanted a drink of water in the absence of something stronger.

*LOVE IN A BROKER'S OFFICE—*Parabola*.

In this scene you see the lovelmaking of the broker and his typewriter interrupted by the inopportune appearance of the broker's wife who is in a great rage. A lively scene ensues, much to the discomfiture of the typewriter. The wife rebukes the fair clerk with her parasol, and the husband comes in for his share.

*SCENE IN IKE EINSTEIN'S PAWN OFFICE—*Parabola*.

Here you see a number of persons bringing articles to pawn. The pawnbroker refuses to take the goods of one woman and throws them at her, whereupon she becomes very angry and rebukes him with her umbrella. This is full of humor. Mr. Einstein is a typical pawnbroker.

*THE BOOK AGENT—*Parabola*.

This shows a washerwoman disturbed in her labors by a book agent who finally tries to make love to her. Matters are further complicated by the appearance of the iceman, who is the lover of the washerwoman, and an interesting scene follows.

*TEN NIGHTS IN A BAR ROOM—*Parade*.

From the celebrated play, where the child begs her father to come home. The well-known song—“Father, dear Father, come home with me now”—may be either sung or played on an instrument to bind the scene while this subject is being shown. The picture was taken in the celebrated play, ten nights in a bar room.

*NEVER INTERFERE IN FAMILY TROUBLES—*Parabola*.

The ever amusing scene. You see a man and wife having a lively skirmish as the result of the husband coming home. A well meaning friend interjects and tries to help the wife, who is upon her turns on him with a broom, and rebukes him that it is never safe to interfere in family troubles. The same old story.

*SCENE IN A POPULAR OYSTER-SALOON—*Parabola*.

Here you see a man seated at a table in a oyster house when a beggar walks behind him and the result is a fight on the floor. The beggar tries to steal and catch him, whom the saloon-keepers endeavor to throw him out of the room with moderate success.

*SCENE IN A COURT—*Parabola*.

The ever popular scene. You see the defendant on the bench, the prosecutor bringing up his points of law. One point which has come out has been a very interesting one in another saloon, which has been the subject of much discussion. The point is this: that when this defendant is shown in the picture, it is important that he should be in position.

*PLATE OF PIZZA—*Parabola*.

This is a very popular scene. It shows a man and a woman at a table in a restaurant. The man has a plate of pizza in front of him, and the woman is trying to get him to eat it.

*SCENE IN A HOTEL—*Parabola*.

This is a very popular scene. It shows a man and a woman in a hotel room. The man is trying to get the woman to do something, and the woman is trying to get the man to do something else.

*SCENE IN A RESTAURANT—*Parabola*.

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*CORNER FOURTEENTH STREET, NEW YORK—*Parabola*.

This picture represents Fourteenth street exactly as it is, with electric cars coming and going. You also see men cleaning the streets; a most attractive picture especially for those who never saw or expect to see the metropolis.

*DEAD MAN'S CURVE, NEW YORK—*Parabola*.

This is a very thrilling picture. Here you see the danger of crossing this part of the city. Dozens of wagons are seen going right and left, and between them you see two lines of electric cars. It is called Dead Man's Curve because lives are lost almost daily at this corner. You can also see policemen standing there on both sides trying to guide the crowd safely across.

*EAST RIVER, NEW YORK—*Parabola*.

You see boats passing in different directions, and you can see Brooklyn, which is on the other side of the river, the Brooklyn Bridge, and the great concourse of people seen in this part of New York daily.

*LIBERTY STATUE, FROM BATTERY PARK, N. Y.—*Parabola*.

This represents the famous statue of “Liberty Enlightening the World,” which was presented to America by the French sculptor, Bartholdi, and which is erected at the entrance of New York Harbor. In this picture you can also see boats passing in different directions on the river.

*THIRD AVENUE-ELEVATED TRAIN, NEW YORK—*Parabola*.

In this picture you see the elevated train on Third Avenue. This is an exact representation of this road and is a very fine subject. When looking at it you would really think you were in New York.

*PANORAMA FROM ELEVATED TRAIN, NEW YORK—*Parabola*.

This picture was taken from the elevated train when in motion. A very good scene of boats and different objects in panoramic effect. A most wonderful piece of work which has been taken exclusively in New York City.

*HERALD SQUARE, N. Y.—*Parabola*.

The scene at Herald Square, the center of the city, showing the great buildings, the Hotel, and many other fine buildings. It is one of the most interesting and most popular New York scenes, and is very popular. It is a very good and natural and elegant shot of the city.

*FIFTH AVENUE AND BROADWAY, NEW YORK—*Parabola*.

This picture shows the great New York city, with the Fifth Avenue, the great Broadway, and the great buildings, and the great scenes of the city. It is a very good and natural and elegant shot of the city.

*BROADWAY, NEW YORK—*Parabola*.

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*FIREMEN'S PARADE, PHILADELPHIA. *Eucalyptus*

In this view can be seen all the Firemen of Philadelphia in parade, together with all the different equipments of the Fire Department, making a very attractive scene. The fire laddies are very proud of what they do, and altogether make a splendid appearance.

*WASHINGTON AND NEW YORK FLYER—*Evening*

This is one of the latest scenes that pass through Philadelphia. Special arrangements were made with the Railroad Company, so that just as the picture was being taken the engineer let off steam. You can see the cloud of steam rising in the air, thus making it a very realistic and effective object.

*REAR VIEW OF THE WASHINGTON AND NEW YORK FLYER--*Parentium*.

In this picture you can see the rear view of the Washington Flyer, taken as it was on its way to Washington. This is a very fine railroad scene, in fact there is none better.

in broad daylight on Broadway, N. Y. You can also see him captured by two policemen and dragged to the station, the usual crowd following.

*CONGREGATION LEAVING ST. MARY'S CATHOLIC CHURCH, Brookline.

At Fall-River, Mass., is a typical Sunday-morning scene. Here you see the work-shy's coming out of their nests. The always present lover is waiting a turn to lie in sweatshirt, who shyly advances to meet him in fleshly acquaintance which reminds us of the poem: "We meet by chance in the nail-way." To see this picture is to imagine your own in one of the awful and probably make a re-education which you attend church the following Sunday. The *un*grateful ones.

and are much in the following summer. The is a splendid picture
PUPILS LEAVING FALL RIVER HIGH SCHOOL. *Fac-simile.*
This picture take you back to childhood days when you proudly
trudged to school with your book bag on your back by a strap
at a time and all of you memory the midday stop "including
stone bridge" you participated in the paper. It's fun to have
the class company in color. The boys and girls can do. You will

know this subject. I have a large collection of books on every body has been a naturalist at one time or another. The microscope can be examined with great interest and advantage, and the study of the animal and vegetable world is a source of great pleasure to any person that has a desire to learn. I have a large collection of books on the subject, and will be pleased to lend them to any one that has a desire to know more about it.

16. **LEONARD AND FREDERIC BROWN** (See 15)

subject would engage any one's attention, young and old, as it is a most interesting scene to witness the crack brigade drilling in all the various evolutions.

their splendor. We have also the Dispense of the above Company.

PRESIDENT MCKINLEY COMING FROM CHURCH.—*Partial*. This picture was recently taken in Washington, and shows the President leaving the Continental Baptist Church, Washington, D. C. As he descends the steps, his mother, who accompanies him, can be seen leaning heavily on his arm, thus making a very effective and attractive scene, with multitudes of people lifting their hats as a token of respect to the new leader. A very clear picture.

VAULTING IN SABLE AND JUMPING HURDLES. *Lavigatum*.

VAULTING IN SADDLE AND JUMPING HORSE. *Photo by H. H. Fairbanks.*
Another interesting subject taken at Fort Myer, Va. The rider in this picture is handling two spirited and energetic cavalry horses, seated in the saddle of one, and leading the other. He is near the hump, he jumps to the ground, running back his own mount until both horses are in line to make the hump jump, when he vaults over the back of the horse he has formerly ridden, gracefully alighting in the saddle of the horse he had been leading. This is regarded by military men as an extremely difficult feat, and in the picture we see it performed by expert cavalrymen, who jumped the hump with double and unbroken rapid success. This picture can only be taken in the saddle as horses are seldom

not help but affect the child in his

A man takes me and his like scene, in which a number of young ladies, clad in their night-robes, sleepless, snored, noise-mad, in their beds, fatten in their elegance, drink in tones, and endure a pillow fight. They are suddenly interrupted by the Principal appearance on the scene, with candle in hand, when a general stampede occurs, and they become very convenient in her frantic efforts to get under the bed, and then escape the wrath of the chaotic master, but the principal of the same. Ladies, eight, pulled from under the bed, and come bed, a very ludicrous scene.

under the U. S. Land and timber laws. A very interesting picture.

VIKING IN THE AGE OF THE WIKINGS

BUFFALO BILL AND HIS FOLLOWERS *Farolito*

An excellent picture of Hon. W. F. Cody, former Chief of U. S. Army Scouts, mounted on a spirited chestnut stallion, riding at the head of a company of cavalry.

REAR VIEW OF THE "BLACK DIAMOND EXPRESS," Lehigh Valley R. R.—*Farolito*

Quite unlike the approaching scene of this most popular train, the audience first sees the tracks and mountain scenery in the background, when the train suddenly dashes into view, going at the rate of about seventy miles an hour. This is the first picture ever taken of a receding train, and the effect is most pleasing, as the passengers are seen in the windows, and on the roof, and the train waving their handkerchiefs, hats, etc. In this manner the train speeds down the track not more than half a mile, when it rounds a curve in the road, disappearing from view. A very clear, sharp picture, which will be found pleasing and interesting, particularly if shown immediately after the approaching view of the same train.

LEHIGH VALLEY EXPRESS "BLACK DIAMOND" *Farolito*

This picture was taken near Towanda, Pa., on the shore of the Susquehanna River, and is truly one of the most pictureque spots on the line of the Lehigh Valley Railroad, a picture mountain forming the background. The train is in full speed, rounding a curve at a distance of nearly a mile, and as it goes along at a speed exceeding 60 miles an hour, the engine is black, a white, smoking a gauge is raised from one end of the engine to the roof. As the train approaches the passenger and other cars are seen waving their handkerchiefs, hats, etc., from windows and platforms, the picture being so kept that the number can be clearly discerned, and the audience is plainly conduced from the cab window, with the hand up in the same direction.

ADDRESS OF PRESIDENT W. M. BENNETT *Farolito*

We were within the city of the President when he was addressing the uniformed "policemen" of the city. The scene is in the city hall, with the uniformed men in the foreground, and the President in the rear, with the city hall in the background. The train consists of 10 cars, the engine of 100 horses, and the train is moving at a speed of 60 miles an hour. The picture is taken from the rear of the train, and the audience is conducted to the front of the train, with the engine in view.

FAROLITO *Farolito*

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ACROBAT CHARLES WERTS—*Fessilude*

A picture made at the Barnum & Bailey Circus, showing this famous acrobat, known in the profession of "Clad Werts," performing a number of difficult acrobatic feats, such as double back handsprings, etc. A particularly clear film, and full of action from start to finish.

SIXTH U. S. CAVALRY BREAKING CAMP—*Fessilude*

Showing this fine body of regulars leaving camp at Weehawken en route for Philadelphia to take part in the dedication of the Washington Monument at the Quaker City. Life size and fine definition.

NEW YORK'S 7th AND 71st REGIMENTS *Fessilude*

The start of the grand show—the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns thirty-two abreast, commanded by Col. F. V. Green, of New York. After they have passed, the 7th Regiment of New York comes into view and march by, forming a very striking spectacle with their showy uniforms and equipments. This we were able to record a moving view of two of New York's crack regiments.

WOODSIDE PARK TROLLEY PANORAMA—*Gauhino*

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment, and well worth seeing. It is a most beautiful part of the country, and well worth seeing. This reproduction is true in every sense, and is conceded to be the best of it kind ever produced.

WESTERN CARD GAME—*Gauhino*

Two bums are playing cards with a Western cowboy, trying to "do him" by passing cards to each other. They finally show their hand, and one of the bums holds the winning card, but the cowboy, having it covered, then takes it and beats the other, boasting over his hand, while he drops it to the other, boasting over his hand. The other bumb man runs away, but is followed by the cowboy who continues to boast. A very typical Western border scene.

RAILROAD TUNNEL SCENE—*Gauhino*

The picture was taken in the pipe road car, and is of the railroad tunnel, which is the longest in the world, and has one of the most difficult and dangerous approaches. A person is shown driving the car, and the car is moving along the track, and the tunnel is visible in the distance.

DRIVING CARS ON THE PIPE ROAD CAR—*Gauhino*

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CAVALRY CHARGE *litteratus*

ALERT, CHARGE. *Rituals*
Showing charge of the West Point mounted Cadets at West Point Military Academy, New York. The charge, salute and retreat of the troopers make this one of the most animated scenes ever produced. The glistening of the sabres is plainly visible as they dash down, apparently, upon the audience.

SCOTCH HIGHLAND DANCE. *Filosomata*

A brisk Scotch dance in full Highland costume from the popular opera of *Rob Roy*. This is one of the liveliest and most interesting pictures with the least offence as a dance ever produced. To exhibit before a church audience.

FARMYARD SCENE: *Tilosgenia*

A scene in a farmyard showing little girl feeding the chicken, ducks and geese, during which the old cow puts her nose into the feed pail and helps her eat. This is one of our leading films and is very popular. A fine picture of domestic life.

*FAMILY TROUBLE. *Lithuania*

Upon finding his upper not ready, he proceeded to call upon keeping and the non-head-cook, and after he made three or the stone out of the window, the carpenter and others came down, and being up above and in the hole, Chafponman abode to it up to the 11th hour.

REFERENCES AND NOTES

PUTTING OUT THE FIRE. *Chabrac*.

TING OUT THE FIRE. *Florinda.*
This scene represents a fire engine in action. The black smoke rising from the engine-stack and the firemen upon ladders directing streams of water against a burning building, serve to make a very interesting and exciting scene.

STRAIGHT RIDING: *globally*

1411 RIDING *Photogr.*
This subject was taken just after the recent first fall of snow. Shows two enthusiastic horsemen indulging in a race with their respective horses and cutters. This picture repeats with very natural effects.

REVIEWS RECEIVED

THE PENGUIN. *Illustration.*
This is a beautiful nursery picture, showing a young girl and her baby sister, carrying food and corn to the doves and chickens. The fluttering bird and excited roost give an abundance of action to the scene, which is one of the brightest, clearest, and most attractive sets taken by animated photography.

THE ECONOMICS OF INNOVATION

GATTLING ARTILLERY—*Plachsfeld*.

One of the inauguration series of pictures showing the most interesting section of the parade. The picture is full of artillerymen, horses, cannon, ammunition carriages, etc. Must be seen to be appreciated.

GREATER NEW YORK FIRE DEPARTMENT—*Plachshaar*.

Of all the fire scenes ever produced by life motion photography, this is considered the best subject, showing the Department responding to the third alarm. Engines are being fired up and firemen putting on their rubber coats while dashing down the street toward the spectator or the audience, followed by an excited crowd. Excellent film.

HERALD BUILDING AND SQUARE—*Plachsfeld*.

Showing the Herald Building, Broadway and Sixth Avenue, and the street cars and elevated railroad and teams and a cart drawn by an old horse passing along the two thoroughfares. Here the greatest newspaper plant in the United States is located.

HAPPY FAMILY—*Plachsfeld*.

A companion subject to Family Troubles. Papa comes home early and instead of smashing the furniture and throwing out the stove, he makes himself very agreeable. His good humor is kindly enjoyed by the rest of the family, and the whole picture gives evidence of a truly happy home. An excellent subject which appeals to the hearts of all.

FISHERMAN'S LUCK—*Plachsfeld*.

A lone fisherman sits upon the end of a long oar plait on a binder. His cheerful boy tips a cone into a ballast bin on the end thereof and the fisherman falls overboard, and after a drowning is hauled out to make a bit of fun.

LOVERS SCENE—*Plachsfeld*.

A dandy property young lady seated in the Park. He imminent death has to her when her mother suddenly appears on the scene and after a short burst of her part of the scene, the young lad continues to lecture her daughter. As she has one foot upon the other, thus splitting the audience on the ground, it is the definition of the dog. Most ludicrous, vulgar and absurd to the last degree.

1944 BUDWEISER BEER ADVERTISEMENT—*Plachsfeld*.

The picture depicts two soldiers in uniform, one standing, the other sitting, both holding glasses of beer. The scene is set in a barroom, with the above subjects. When the two have had a few glasses of beer, they begin to talk and the one who is seated begins to sing a song. The other soldier begins to sing along with him, and they both continue to sing and drink beer.

HOTEL CAFE—*Plachsfeld*.

The picture depicts a hotel restaurant. A man is seated at a table, and a woman is standing behind him. They are both holding glasses of beer. The scene is set in a barroom, with the above subjects. When the two have had a few glasses of beer, they begin to talk and the one who is seated begins to sing a song. The other soldier begins to sing along with him, and they both continue to sing and drink beer.

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COUNTERPARTS OF CORBETT AND FITZSIMMONS—Facsimile of the great fourteen-round fight of '97—*Plachsfeld*.

These fourteen films are beautifully clear photographic reproductions of my great prize fight films. The sixth round shows reproduction of Fitzsimmons down and almost counted out, and the fourteenth reproduces the great knock-out blow and the ex-champion down and out, and his attempted assault on his conqueror. This fight comes in fourteen films, each round about fifty feet each. No matter where you go a prize fight is bound to prove an attraction, and especially when you can show a fac-simile of the greatest fight that ever took place.

MIDWAY DANCE AND EGYPTIAN SCENE—From the Midway Plaisance, Chicago—*Plachsfeld*.

A party of four Egyptian girls performing the famous Midway Dance to an admiring audience.

SHOOTING THE CHUTES—*Plachsfeld*.

A lively scene at Coney Island on the famous Water Chutes, where thousands of jolly excursionists enjoy a breakneck ride down the chutes.

SCENE IN A SWIMMING SCHOOL—*Plachsfeld*.

This scene was taken in the celebrated New York Natatorium, and shows many bathers and learners swimming, diving and making some results in the water, while the water wheel, turned by a stream of sparkling water, lends enchantment to the view.

SUPPER INTERRUPTED—Second Film—*Plachsfeld*.

The gay young man with the wicked intentions, from his Wall Street broker's office, lies himself to the place of appointment and meets the pretty typewriter. Just as they are sitting down to supper the state wain appears upon the scene and there is a denouement. The wicked young man is exposed and disgraced by his wife's ex-ploration.

UMBRELLA DANCE—*Plachsfeld*.

By the beautiful French Sisters who dance under an umbrella with a brilliant boxing lot. In due time the umbrella while the one is carried on the back of the other. The umbrella turned to the side, the one is coming down. Then as the umbrella is turned back to back they both come out to full view again.

WALKER-MELLON-LYELL'S MATCH—*Plachsfeld*.

The picture depicts two really good tennis players, one of whom is a woman and the other a man, and they prove the truth of most people's belief that women and girls need not become as good as men in tennis. The two players are in a match, and the one who is behind in the match, and the other is in front, and finally tied the score, and the game, and the match, and triumphantly, in one of the most glorious and grand matches of all time.

PICTURE OF THE GREAT FRENCH TENNIS MATCH—*Plachsfeld*.

With Miss Helen Weller and Miss Lillian Mellon, the two French Sisters, who are the best tennis players in the world, and the two are in a match, and the one who is behind in the match, and the other is in front, and finally tied the score, and the game, and the match, and triumphantly, in one of the most glorious and grand matches of all time.

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SCARF DANCE—*Gekinken*.

This is of the fancy type. Every one is interested in fancy dancing. You should have this film in your collection.

DOLORITA—*Gekwortel*.

One of the favorites of the stage welcomed everywhere. A good lively subject.

STORE SCENE—*Gecpon*.

This film shows the extensive store of S. Lubin, of Philadelphia, inventor of the Cineograph, films of the late war, "Passion Play" films and Stereopticon slides.

JUMPING OBSTACLES—*Geisellbrok*.

This film will amuse your audience. The characters therein are seen jumping obstacles, and present some very funny positions.

SNOWBALLING—*Geklink*.

This picture takes you back to your boyhood days when you laid around the corner for some old fellow who could not run after you, and when opportunity offered pelted him with snowballs. We've all been there, many a time. The picture is full of motion; so are the snowballs.

GARDENER SPRINKLING BAD BOY—*Geklim*.

A man is seen sprinkling the garden, when a bad boy happens along and trends on the hose. The gardener looks into the nozzle, bad boy lets go and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny, and somewhat exciting.

BABIES' QUARREL—*Geklingel*.

Two babies are shown seated in high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair pulling. Very funny.

WAR FILMS.

In these superior films can be seen the dead and wounded and the dismantled canon lying on the field of battle. The men are seen struggling for their lives, and the American flag proudly waves over them and can be plainly seen through the dense smoke. The brave Americans and Cuban soldier show their valor and superiority in fighting the hated Spaniard. You think you can hear the huge canon belch forth their death dealing missiles, and can really imagine yourself on the field watching the actual battle. The following are the titles of the new films you can only buy.

GRAND NAVAL REVIEW IN NEW YORK HARBOUR

On the 1st of April, 1898, the United States fleet which destroyed the fleet of the Spanish Admiral Cervera, at Santiago, Cuba. These were made specially by an American company by special permission of the New York authorities, and they are the grandest and finest films ever produced showing the United

States fleet of battle-scarred warships as they pass in triumphal procession from Tompkinsville, Staten Island, to General Grant's tomb in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily decorated river steamers, excursion boats, tugs, and showing views along North River of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battle were allowed on board, except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

CRUISER NEW YORK—*Fluitboot*.

Rear Admiral W. T. Sampson. Captain F. E. Chadwick. This film is 50 feet in length.

CRUISER BROOKLYN—*Fluitboot*.

Rear Admiral W. S. Schley. Captain F. A. Cook. This film is 50 feet in length.

BATTLESHIP IOWA—*Fluitboot*.

Captain Robley D. Evans. This film is 50 feet in length.

BATTLESHIP INDIANA—*Fluitboot*.

Captain T. C. Taylor. This film is 50 feet in length.

BATTLESHIP MASSACHUSETTS—*Fluitboot*.

Captain N. J. Higgins. This film is 50 feet in length.

BATTLESHIP OREGON—*Fluitboot*.

Captain A. S. Barker. (Captain C. E. Clark.) This film is 50 feet in length.

BATTLESHIP TEXAS—*Fluitboot*.

Commodore John W. Philip. This film is 50 feet in length. Every one should have these great pictures, as they are very popular and will draw big crowds.

CAPTURE OF A SPANISH FORT NEAR SANTIAGO—*Fluitboot*.

This picture shows the American soldiers and marines attacking a Spanish fort and finally capturing it. This is a wonderful piece of photographic art, 100 feet in length, price \$100, 50 feet in length, price \$200.

BATTLE OF GUANTANAMO—*Fluitboot*.

The greatest realistic view, showing the fierce battle which took place at the point, with the well-known result. 50 feet in length, price \$200.

HOISTING THE AMERICAN FLAG AT CAVITE NEAR MANILA—*Fluitboot*.

You have no doubt read of in the new papers concerning the fight and victory over the Spaniards. The Americans overcome the Spaniards after a terrible struggle, then hoist the American flag over the city. 50 feet in length, price \$200.

FIGHTING NEAR ANTIQUE—*Fluitboot*.

An exciting scene. Two men fighting who fight like savages. The figures are well drawn, showing everything in detail. 50 feet in length, price \$200.

COURT MARTIAL—*Fomtalis*

In this picture you can see a Spanish spy brought before the drumhead court martial which sits in camp. Papers have been found on him which incriminate him, and he is sentenced to death. 50 feet in length, price \$7.00

EXECUTION OF THE SPANISH SPY—*Fomtalis*

Here you can see the Spanish spy as he is shot in the presence of the American military. 50 feet in length, price \$7.00

OUTPOST SKIRMISH—*Fomtalis*

This shows a lively fight between the Spanish soldiers and the American marines. 100 feet in length, price \$4.00; 50 feet in length, price \$2.00

SPANISH INFANTRY ATTACKING AMERICAN SOLDIERS IN CAMP—*Fomfalis*

This is the most wonderful picture ever produced, showing a fight between the Americans and Spaniards. American marines come to the aid of the soldiers, and the Spanish are defeated. 100 feet in length, price \$4.00; 50 feet in length, price \$2.00

AFTER THE BATTLE—*Fomfalis*

After the fierce fight is over, there is always a number of dead and wounded soldiers left on the field. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priests administering the sacrament to the dying, and can see the dead soldiers carried from the field. 100 feet in length, price \$8.00; 50 feet in length, price \$4.00; 50 feet in length, price \$2.00

THE BATTLESHIP MAINE LEAVING U. S. HARBOR FOR HAVANA—*Fomfalis*

In this picture you see the battleship Maine with her huge iron stocks and canon. The crew is seen moving about engaged in their work, incident to a war vessel leaving port. The American flag that is flying from the foremast waves proudly as it catches the breeze. A full description can be seen in the superior film which has been made much to expert to be the finest and most accurate film ever produced. It is placed on the market. It is a glorious picture in color. With the film, any theatre, hall or club could be filled by overrunning. It is over 50 feet in length.

THE U. S. BATTLESHIP MAINE IN THE HARBOR OF HAVANA—*Fomfalis*

The battleship Maine gets to arrived in the harbor of Havana. Here she is seen as an enormous iron battleship. The picture shows the crew as they are engaged in their work, and incident to the great war vessel, and its record of service. The American flag which is flying from the foremast waves the wind. A full description can be seen in the superior film which has been made much to expert to be the finest and most accurate film ever produced. It is placed on the market. It is a glorious picture in color.

THE SPANISH SHIP PELIZANA—*Fomfalis*

The Spanish ship Pelizana is shown in this picture. It is a large vessel, 100 feet in length, price \$4.00; 50 feet in length, price \$2.00. It is shown in the harbor, with the American battleship Maine in the background. It is a full description of the ship, and its record of service.

THE SPANISH SHIP PELIZANA AND THE BATTLESHIP MAINE IN THE HARBOR OF HAVANA—*Fomfalis*

To the right of the Pelizana, the battleship Maine is shown, making the record of service in the world. To the left of the Pelizana, the American battleship Maine is shown, making the record of service in the world.

thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

VIEW OF CRAMP'S SHIPYARD, PHILADELPHIA—*Foolifying*

Here is a film that everybody wants to see, especially those who live outside of Philadelphia; and even those who do flock to the yard whenever a ship is launched or even only to pay a visit to one of the most extensive plants of its kind. Ships of the merchantman class as well as battleships, monitors and cruisers are here seen in all stages of completion. Everything is true to nature. A beautiful interesting subject.

VIEW OF LEAGUE ISLAND, PHILADELPHIA—*Foolifying*

This is a picture of the largest navy yard in the United States, where all the monitors and a number of the war vessels were stationed prior to the outbreak of the Hispano-American War. Every one goes to League Island when in Philadelphia to see the men and machines that are expected to do the fighting for the American Government on the sea. Buy this film if you want a money maker, and you will find an appreciative audience wherever you exhibit it. A fine photographic subject.

AMERICAN CAVALRY CHARGING WITH DRAWN SABRES—*Foolifying*

The public is very greatly interested in war pictures, as is evidenced by the enormous sale of films touching on the subject. They show their appreciation in the repeated purchases, and the profits derived from the inflation of audiences in the extreme. We rarely are treated with a view so glorious, cavalry and therefore look on the scene with awe and admiration with drawn sabre dash forward on the spur of the moment, and you imagine for a moment that they are the jolly article. An excellent subject.

AMERICAN CAVALRY MARCHING—*Foolifying*

The picture shows the American cavalry marching. It is a good subject, and when used with dramatic quality, it will draw the audience to your show in the greatest way.

FRENCH AND AMERICAN CAVALRY IN HAVANA—*Foolifying*

The French and American cavalry in Havana. This is a good subject, and when used with dramatic quality, it will draw the audience to your show in the greatest way.

MILITARY PARADE IN HAVANA—*Foolifying*

The military parade in Havana. This is a good subject, and when used with dramatic quality, it will draw the audience to your show in the greatest way.

MILITARY PARADE IN NEW YORK—*Foolifying*

The military parade in New York. This is a good subject, and when used with dramatic quality, it will draw the audience to your show in the greatest way.

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WEST POINT CADETS ESCORTED HOME BY THE G. A. R.
—*Gaspingly.*

West Point on the Hudson, of which so much has been said, is where our naval heroes are trained and where the greatest American fighters have been produced. Here we see a company of Cadets escorted by veterans who have seen war in its grim form and old as they are, many of them were ready and willing to take up their arms in their country's defense in the late war. You cannot find a better selection of films anywhere than we can offer. This one is exceptionally fine.

LIEUT. BAGLEY'S FUNERAL.—Escort of Lieut. Bagley at Raleigh, N. C.—Gasraum.

ss. C. *Gastrum*.
We have produced in a film the funeral cortege of brave Bagley, who fought valiantly against great odds and unfortunately lost his life. All hail to this hero. His name will live after him. This film is a masterpiece of the photographic art, and you want it by all means in your collection of war subjects.

BROADSWORD EXERCISE ON THE BATTLESHIP TEXAS

Our films are made up of uncommon subjects as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and although they were not called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly and are always prepared should the emergency arise. A beautiful picture.

CLEANING AND ADJUSTING OF THE HOTCHKISS RELOADING CANNON ON THE BATTLESHIP TEXAS (assimilated)

This is a sight to behold. The film shows in detail how the man clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at the film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that though we were not prepared for war the Yanks is every equal to the task set before him. This is a most excellent subject.

CAPTAIN SIGSBEE ON DECK OF THE C. S. BATTLESHIP
TEXAS.

TEXAS: *Galveston*.
These pictures were taken by special agents of Captain Charles Wright, regular Artillery, commanding one of our famed Battalion Marine Artillery, of the 1st Cavalry and also now commanding the 1st Battalion Cavalry. The well known Captain Steele is here shown on duty in his stable. Not far from him and under command of one of his subordinates, is the author, with his camera, and his horse and gun, and his commanding and a pretty horse, who was his steed when he joined the 1st Cavalry. Captain Steele is shown in his uniform and also in his dress uniform. The author is shown in his uniform and also in his dress uniform.

DISPATCH BOAT HORPEN. *Vigilant.*

The course of the disease is slow and rather indefinite, giving way at the end of 10 weeks to a rather acute condition, and the disease becomes chronic. The disease of the skin is the most important symptom, appearing in the first few weeks.

THE FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Spanish-American war. This picture presents our own Torpedo Boat, the Winslow, a comparatively small vessel, but capable of great work in her line, that of bringing torpedoes under the water, from a great distance, and disabling the largest battleships.

U. S. CRUISER MARBLEHEAD—*Gusseyrog*.
Another beautiful subject in the Cruiser Marblehead, which was lately seen during the Naval Review on the Delaware River. We are justly proud of our navy which before the war was criticised by all nations, even ourselves, but has since made a reputation for itself second to none. This warship film has all the excellent qualities that we claim for our life motion pictures.

This is a fight beyond a doubt. To see her in her war paint was the privilege of thousands of persons who flocked to Philadelphia during the Peace Jubilee, October 26th, 27th and 28th, 1868. The Texas was one of the most conspicuous warships in the battle at Santiago when the entire Spanish fleet was annihilated. We cannot enforce too much on the fighting-qualifications of this vessel. She was the first to open fire in the battle un-escorted and which was crowded from morning till night by visitors from all over the country who came to witness and

ROGERIO DE MORAES

GENERAL MILES AND STAFF. *Gedruecht*.

It is not always our privilege to see the Commander in Chief of the land forces of our country, and this film will thus be doubly welcomed by the admirers of Gen. Miles, of national repute. His noble and soldierly bearing, together with his forethought and kindness to his men, has endeared him to the people of his country and has made for him a name that will live long after him. His reception during the Jubilee, with his staff, was all that he could wish for. This film is a most excellent one.

BOULEVARD IN PARIS. *Fruits*.

We here show the famous Boulevard in Paris, France, of which we have all read and all long to see. A grand subject and brilliant.

QUEEN'S JUBILEE, No. 1. *Fruitos*.QUEEN'S JUBILEE, No. 2. *Fruitos*.

Here are two distinct films of Queen Victoria's Jubilee, and will please a good percentage of any audience. A good picture of a good thing.

BICYCLE PARADE. *Fruitos*.

Here is a splendid film where hundreds of bicycles are seen in line, all varieties, of which are seen, from the wooden chain wheel of a year ago to the late-up-to-date silent steed. It is a subject with plenty of action.

MILITARY CHASSEURS STEEPING. *Fruitos*.

Here is a French regular steeping. The picture is very brilliant. The horses are pranced and vault over the obstacles, as though they were accustomed to that kind of sport. An unusual subject.

VILLAGE FESTIVAL. *Fruitos*.

This is one of the scenes you read about where Ham and Gretchen take in a wild party in the village, etc., on occasion worthy of remembrance. Full of color.

CARDS AND FLOWERS. *Fruitos*.

A small picture of natural, though real, flowers and cards, a picture of beauty, and one intended especially for the home.

MILITARY CHASSEURS. *Fruitos*.

Here are French chasseurs in full dress, mounted on their horses, etc., etc. The picture is a good one, and a picture of the military.

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TOURISTS UNDER PALM TREES. *Fruitos*.

This film shows a party of tourists in Egypt resting under palm trees, a very pretty scene.

DRAGON SWIMMING ACROSS RIVER SAONE. *Fruitos*.

This is a spirited picture that will fill your audience with awe. A huge dragon is seen swimming across the river Saone, and when you first look at it you feel afraid lest his lordship should change his mind and swim on into the audience, so real and lifelike it appears.

BABY'S DINNER. *Fruitos*.

Another pretty baby scene, lively and full of vim.

BULL FIGHT, No. 1. *Fruitos*.BULL FIGHT, No. 2. *Fruitos*.

Here are two distinct films, showing in each how the torcedors and picador, fight bulls in Spain. In order to make a hit, get the film called "Arrival of the Bull Fight," and show the three in succession. You will surely win an encore.

FRENCH COUCHEE DANCE. *Fruitos*.

Hot stuff. Here a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very gay.

SWIMMING BATHS, MILAN. *Fruitos*.

Here we show the women bath of Milan, a city noted for its beauty. The picture is full examination.

TURKISH INDIAN LIFE. *Fruitos*.

This film portrays a body of Turkish Indians. War objects are in demand, and you would do well to include this one in your list.

BULL FIGHT, WILD COUCHEE DANCE. *Fruitos*.

A number of Indian girls, ever healthful, are in demand, and loaded down with ornaments. Everything in the picture is lifelike and full of vim.

FRENCH COUCHEE DANCE. *Fruitos*.

Another film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very gay.

CAMP OF CHASSEURS. *Fruitos*.

Here we show the camp of the chasseurs, mounted on their horses, etc., etc. The picture is a good one, and a picture of the military.

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SEA BATHING—*Frangendus*.

This is a most natural picture. The waves are plainly seen lashing on the beach and breaking amidst hundreds of bathers. A popular subject.

KAISER AND CZAR ON HORSEBACK—*Frangendus*.

Here we see two great rulers of Europe, the Kaiser of Germany and the Czar of Russia. Seated on their spirited horses, they present a striking picture. This is a beautiful photographic subject.

QUARREL AT CARDS—*Frangendus*.

Two men are seen seated at a table playing cards. One is evidently cheating. The other, on discovering that he is being duped, jumps up and a lively scrap follows.

GAME OF CARDS—*Frangendus*.

Here is seen a jolly party of men playing cards, drinking and smoking. Judging from the expression on their faces, the game is very interesting. The film certainly is.

CZAR IN PARIS—*Frangendus*.

This film shows his imperial majesty, the Czar of Russia, riding through the streets of Paris. Thousands of persons can be plainly seen.

COMIC AND OTHER FILMS.

BUTCHER SHOP—*Fruitstuk*.

Here is a real funny one. When the pictures are withdrawn, the butchers are seen to be engaged in a fight. A dog and a dog are shown in the same frame, and after a struggle it is evident the dog is the stronger. The butchers and the dog are then seen to be engaged in a struggle. The butchers are then seen to be engaged in a struggle.

BABY IN THE BATH—*Fruitstuk*.

Here we see a baby in the bath. The baby is evidently having a good time, as it is laughing and splashing about. The bath is filled with water.

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BABY IN THE BATH—*Fruitstuk*.

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AFTER THE PICNIC—*Fulsome*.

This is the same Dutch picnic after the keg has run dry, and in order to keep up the excitement they indulge in a fight. The fighting is also after the German style. Very exciting.

BABY SHOW, ATLANTIC CITY—*Fulsome*.

This film represents the baby show on the Boardwalk, and is very interesting in that you can see all styles, shapes and sizes of the proverbial "squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd, who dives after it. A very fine picture.

CHILDREN'S PARADE, ATLANTIC CITY—*Fulsome*.

Atlantic City subjects are always well received, and this one will surely receive its share of applause. A host of children are marching on the pier, and their merry, smiling faces are a sight to look at. Everything in the picture is clear and distinct.

DUTCH AND IRISH POLITICS—*Fulsome*.

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real up to date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

WING DANCE—*Fulsome*.

The winged blade-sabre are shown in this film, true to life, doing the winged-sabre. Any one ever having seen these dancers will admit the pictures are grand and ability to amuse an audience for an hour. A brilliant effect.

RUNNING THE GROWLER—*Fulsome*.

Patsy McGehee pays a call to Lizzie Murray. Patsy sends Lizzie a letter and a can of beer. As they were about to inhibe Mr. Murray, unexpected appearance on the scene, and a lie he no lie, no Patsy. They can see in a fast scrap concluding with the old man throwing Patsy out. The old man then lies in position of not only a lie, but the best a well. This is very exciting.

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read describing Venice and its Grand Canal, floating on its placid surface, dreams of the poets and of love, a subject agreeable to us all. You will never tire of this beautiful and charming subject.

THE SORROWFUL PATH OF THE HOLY SEPULCHRE, JERUSALEM—*Fulgorum*.

This film is one that both amuses and instructs an audience, and your better self is appealed to. To even those who have gone as pilgrims to Jerusalem, this most interesting picture is a welcome sight; while to those who may never go, it is inspiring in the extreme. Ancient Jerusalem, depicted on a screen by modern invention, excites the most blasphemous man. You never grow tired of so uncommon a subject.

CAKE WALK—50 ft., 75 ft.—*Fulgorum*.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. It can be had in 50 and 75 feet lengths, the price for 75 feet being proportionately higher than the price for 50 feet. Be sure to ask for this film; it's a corker. Very laughable.

NEW WATERMELON EATING CONTEST—*Geklust*.

This picture shows three colored boys eating watermelon on a wagon. It is an extremely funny picture, and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to who can eat the most.

SCHOOL GIRLS' DANCE—*Fulgorum*.

This is a familiar sight to every one, a group of merry girls, out from school, indulging in a pretty dance. The picture is full of animation, and their bright, cheerful faces are clearly depicted on the screen. A very lively subject.

NEW FISHERMAN'S LURE—*Fulgorum*.

Did you ever go fishing? If not, this film will show you how to do it. But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a log, one plank is being accompanied by their old friend the "grounder," who is a mighty croaker, who causes them to run away. One finally gets his line, and the croaker is caused to fall into the water. The other fisherman, in his enthusiasm, throws his companion after him, and they both struggle to keep afloat, nasic to the moment of the man on top. The is a good and happy picture.

this thoroughfare to see these animals drawing heavily loaded coal cars to their respective places, and obeying the voice of their driver, who is invariably perched on top of one of the cars. This film is true to nature.

ARRIVAL OF THE BULL FIGHTERS—*Fulgorum*.

This film shows the Spanish bull fighter's arrival in the arena, mounted on a spirited horse and dressed in gaudy costume. Especially interesting must this picture be to those who have never seen a bull fight, and when shown with the film of the bull fight, of which we have two, you are sure to amuse your audience.

THE FEMALE WRESTLING MATCH—*Fumabat*.

The celebrated female wrestlers, Adelaine Rose and Helen Englehardt, are shown in a fierce struggle, swaying from side to side, in their eager desire to win a wager of \$500 on the result. Suddenly one is seen to grasp the other around the waist, and throwing her over her head dashes her to the floor, where she finally holds her opponent until time is called. Very exciting.

THE MAGICIAN—*Fumabat*.

Sleight of hand always amuses ladies and children, and this film is one of that that has proven successful. The magician is seen talking to an old man when he apparently takes an egg from the man's mouth, much to his astonishment. He then proceeds to mix a number of liquids, and after making a few mysterious passes over the mixture, hatches forth a live rabbit. This is a good one.

FALLING WALL—*Fashions*.

When the film is in progress, a large wall is in process of erection. Laborers are seen hauling sand, brick, and mortar, and others are carrying away surplus material. While this is in progress, the wall suddenly breaks and falls, the workers barely escaping with their lives. The moment nothing is seen in a cloud of dust, when suddenly clear, and the workers are again busily at work. A very realistic picture that pleases everyone.

ARRIVAL OF THE BRIDE—*Fashions*.

This is a comedy scene. The bride and groom with their usual attire, are seen to leave their parents' home and entering the church, while the church bells are ringing. The very real crowd of officers and guests are seen to be fully dressed and interested in the wedding ceremony.

SONG.

ANIMALS.

NORTH AMERICAN ELK; *Gedulfe*.

Here is shown the elk of North America in all its majesty. This noble-looking animal is well worth seeing, and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other in the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

NORTH AMERICAN GRAY WOLVES *Gedulfe*.

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeper to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element our picture appeals. This film will pay for itself wherever you show it.

DOUBLE-HUMPED CAMELS *Gedulfe*.

Some born in the Zoo Gardens. Three of this variety are here shown. There being but few in captivity, makes them decidedly interesting, and you stand and wonder at these freaks of nature, when, when in their native element, are most valuable, yet to us are merely curiosities.

TRICK ELEPHANT BOLIVAR, THE LARGEST ELEPHANT IN THE WORLD; *Gedulge*.

This elephant has almost a national reputation, having been advertised in all the known parts of the world. He has become so ferocious at times that several keepers were killed trying to master him. He will no doubt amuse every one who witnesses his antics. The photography of these films is beyond criticism.

FEEDING THE SWANS; *Gedulfe*.

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The swan glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitor, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

GUELLACES BOEN IN THE ZOO GARDENS; *Gedulge*.

Here is all that remains of the once numerous Buitako of North America, the species being almost extinct. The animal are tame and wild and may at anytime adventure heretofore placed in the cage. We often see them roamed the prairie and prairies which they inhabit. Their pastures are true to nature.

444. THE ANGEL OF THE PLATEAU; *Gedulfe*.

The snow is piled on the slopes to 100'. They are probably the only ones in that their wings are now white. The Angel of the plateau is a bird of prey and does not easily become tame. They fly with the wings of the trout. The trout, though, though and the bird are one, using it with great effect in capture. An excellent picture.

434. THE ANGEL OF THE PLATEAU; *Gedulfe*.

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PASSION PLAY FILMS.

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By exhibiting these films you will be in a position to make a small fortune, there being but three or four on the road at the present time, any one of whom realize as much as \$300 per night.

We would call the particular attention of the public in general to the fact that we have the only complete set of Passion Play films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in life motion pictures, so complete in detail. Among those of our set are some that were heretofore considered impossible to produce. Each film is a masterpiece.

These films are most excellent subjects and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, amuse and instruct all who see them.

The Passion Play films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of Eleven dollars (for 50 feet); Twenty dollars for 100 feet, etc. See price list on the following page for film of different lengths.

The service of Prot. Alexis, of Oberammergau, were secured at an enormous outlay to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were especially imported by us from all parts of the world in order to make the picture as true to the Bible description as possible.

The Passion Play film can be had in lengths of 50 feet and upwards to suit the purchaser.

Lectures are immediately had with the Passion Play, and if you purchase the entire set of films you can give a performance in any Church or Theatre to last at least two hours.

We are prepared to sell lectures on the Passion Play in quantity, and exhibitors are thus enabled to offer them to their audience, who will perceive them as a considerable attraction.

Any one not prepared to purchase the complete set of Passion Play films can give an excellent performance with portion of set, and add a new attraction to your road show, as they are in great demand.

The following are the titles of the Passion Play film with length and price per foot.

THE ANGEL OF THE PLATEAU; 50 feet. \$11.00
THE ANGEL OF THE PLATEAU; 100 feet. \$20.00
THE ANGEL OF THE PLATEAU; 150 feet. \$30.00
THE ANGEL OF THE PLATEAU; 200 feet. \$40.00
THE ANGEL OF THE PLATEAU; 250 feet. \$50.00
THE ANGEL OF THE PLATEAU; 300 feet. \$60.00
THE ANGEL OF THE PLATEAU; 350 feet. \$70.00
THE ANGEL OF THE PLATEAU; 400 feet. \$80.00
THE ANGEL OF THE PLATEAU; 450 feet. \$90.00
THE ANGEL OF THE PLATEAU; 500 feet. \$100.00
THE ANGEL OF THE PLATEAU; 550 feet. \$110.00
THE ANGEL OF THE PLATEAU; 600 feet. \$120.00
THE ANGEL OF THE PLATEAU; 650 feet. \$130.00
THE ANGEL OF THE PLATEAU; 700 feet. \$140.00
THE ANGEL OF THE PLATEAU; 750 feet. \$150.00
THE ANGEL OF THE PLATEAU; 800 feet. \$160.00
THE ANGEL OF THE PLATEAU; 850 feet. \$170.00
THE ANGEL OF THE PLATEAU; 900 feet. \$180.00
THE ANGEL OF THE PLATEAU; 950 feet. \$190.00
THE ANGEL OF THE PLATEAU; 1000 feet. \$200.00

by and mistakes him for the gardener. Christ is recognized, and they all fall upon their faces and worship him. 50 feet, \$1.00; full length, about 75 feet, \$15.00.

THE ASCENSION—*Galbancum.*

Jesus is here seen leading his disciples out to Mount Olivet, over against Bethany. There he stops. The disciples gather about him. Every ear is listening, every eye is on him. Stretching forth his hands, he blesses these whom he has loved unto the end, and while he is blessing them, he rises slowly from the earth, and a cloud receives him out of their sight. As he disappears, there stand beside them two men, clothed in white, and a loud voice cries, "Amen. Come, Lord Jesus." 50 feet, \$1.00; full length, about 130 feet, \$25.00.

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